SOME STACCATO NOTES
FOR

UNIVERSITY OF ARIZONA
39001003072843

MARIE WITHROW

SOME STACCATO NOTES FOR SINGERS

SOME STACCATO NOTES FOR SINGERS

MT
820
W5

BY

MARIE WITHROW

BOSTON: OLIVER DITSON COMPANY
NEW YORK: CHAS. H. DITSON & CO.
CHICAGO: LYON & HEALY

Copyright, MCMXV, by Oliver Ditson Company

International Copyright Secured

AFFECTIONATELY DEDICATED
TO MY MOTHER
K. VH. W.

FOREWORD

IN writing a book mainly filled with suggestions, it seems very important to place the Central Idea clearly before the reader.

The Central Idea here, is divided into three parts, and everything presented bears relation to one of these parts.

It will be granted that in all writings by practical singers, giving "Advice" to beginners, three things are mentioned and agreed upon by all,—*i.e.*, the singer must acquire:

PHYSICAL FITNESS
MENTAL FITNESS
VOCAL FITNESS

Is it not surprising then,—in the face of this advice, and advice based on experience and observation of the characteristics of great singers and artists,—is it not strange that in their articles and books, we read of Voice, and Voice, and Voice, and nothing concerning PHYSICAL FITNESS or MENTAL FITNESS! *No* exercises devoted to the development of the singer's Mind or the singer's Body!

IF the *three* things are necessary,—in fact obligatory for the full success of *the business of a vocal career*,—**why** are *all* the exercises, and instruction concentrated on Vocalizing?

The young singer often feels that there is "something else" he should know, but does not know how to express it without seeming to comment on the lessons he is receiving, and finally comes to think that "this must be the way to learn to sing" although his instinct told him to expect something quite different.

It may be somewhat disconcerting to realize the fact that these pupils come to us fresh from school training,—where *exact and appropriate terms* were demanded. They were taught to expect a "reason why,"—and were accustomed to be asked to repeat definitely what had been explained. They have already mentally registered several "ways" of looking at things, and observed that many "side-issues" while seemingly only relative to the main Idea, were nevertheless inseparably connected with it. Their "requirements" for Latin, Mathematics,—a Literary or Scientific course, etc., covered a broad field, and habits of thought were acquired that differentiated them from others

working on other lines with the same attention. Even during this time, while they were in school, they have taken up the study of some instrument perhaps, and they have been quite as definitely taught. They have been required to learn the meaning of exact *terms*, always used in the same way, such as *bowing*, *stopping*, *stroke*, *weight*, *body*, *muscle*, *pose*, *poise*, *position*, etc. That is, the pupil found in these studies a necessity for mental and physical agility on definite lines, corresponding in every way with his school training.

When this same pupil begins *vocal work*,—"Singing Lessons,"—does he go on in the same way? No! He finds the terms misleading. He finds them obscure. He finds the lessons on the relation of forces to be used, and their relative energy, very perplexing.

He finds himself turned from what was concrete and definite, to the study of what seems vague, vacuous and—valueless. He finds many terms *untrue*. He cannot refrain from showing surprise that he must "place" his voice,—that he must "send a column of air against the bridge of his nose, or his upper front teeth."

But a few weeks before, perhaps, he had mastered

the fact in his "Elementary Physics" that "The voice, like steam or gas or air in any receptacle, seeks, by a law of nature, to liberate itself, and to *diffuse itself freely when liberated,*" and that "*Sound-waves expand in the form of a sphere.*" He thinks, "How can I 'place' out-streaming and spherically expanding air in my head?"

He is told that his "Voice is strained," or possibly that his "Voice is ruined!" When he had so recently been taught that "Voice is air driven from the lungs and thrown into vibration by striking against the vocal cords." He has absorbed the idea that the pitch of tone, and the various characteristics of the Tone-mass could be altered by changing the tension of the vocal cords, or by muscular movements altering the size of the resonating cavities; but it is foreign to his past instruction and habit of thought to fix his mind on the *product* instead of the *source* or causes of the changes, or to conceive the idea that a sphere of air, or an out-streaming jet of *air* could be "ruined" or "strained."

The pupil is also confused with the explanations concerning "Breath."

When his "wind" was obtained by the pose of his body, the elasticity and endurance of his torso, and

easy inhaling and exhaling by the looseness of his neck and lower jaw,—*why* this new mystery,—*why* this great apprehension concerning having sufficient breath for an effort no more trying than a race?

In fact the novice finds that the physical and mental side of vocalizing, has *not*,—if the truth were told,—the common-sense way of "getting at it" that he was accustomed to in his school work, or his sports.

This is something for the vocal teacher to seriously consider.

Because we were taught much about the diaphragm, although we can neither see it, nor feel its instinctive beats; because we were taught to "lift the chest," as the sum total of physical effort for phrasing; because we were taught to "sing front" without reference to any difference between the areas of "front" for Speech and the "front" for Resonance; or permitted to mix up directions of proper effort with local strain:—*Because* this *was the way we were taught*, and *the way we taught* in our earlier teaching, *WHY* should we continue in a way that is not up to the present standard of our thinking?

We must *not*, as teachers of Vocal music, have so much less of pedagogical system than the teachers in other branches. We come under this ban, however, and are constantly made to feel that comparisons are continually being made between our work, and that of other educators.

If we fulfill the demands made on us, to *fit* the pupil, *Physically*, *Mentally* and *Vocally* for his profession, we will have much to do.

It must be fully understood by the young singer, (as expressed in the body of the book), that teaching him to sing may be accomplished through definite instruction, and that he must acquire certain habits peculiar to his work. He must also realize this, that *because* of the *absence* of proper fixed Habits of Body, and the absence of proper fixed Habits of Mind, (the singer's habits),—the singer suffers from indecision,—restraint,—and lack of confidence. The relation of the Mind and Body being in all respects that of Master and Servant, there must be laws habitually observed by both.

All teaching which may train a Mind to wrong conclusions, and wrong habits, or train a Body to strain and wrong effort, cripples the future of the pupil.

In a future book,—THE LIBERATION OF THE VOICE,—it is the intention of the writer to develop the ideas this little book suggests, and to give exercises that can be carried out with all voices.

It is of course easier to use phrases and terms that are common, "a term any one can understand," —but it *is* disconcerting to find that it is *not* understood after all,—and extremely embarassing to find that it is *incorrect!* When some progressive thinker passes by he discovers that we are superficial, or lax, or lazy minded:—that we have not been over the whole field which we assert belongs to us,—that we teach with our pedagogical heads buried in the sand.

Not only does the teaching of the Voice include the activities of the Body and the Mind as directed especially to the act of vocalizing, but it goes *much further.*

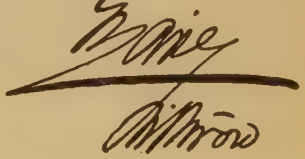
It makes it possible for one to give expression to his thoughts,—feelings,—and emotions, and to focus each perfectly before it is expressed.

It embraces legitimate instruction in personal conduct, memory, manners, morals and taste.

It is an Art that requires the co-operation of Physiology, Psychology, Philosophy, and Science,—

and *it is the only Art*, in these days, that is intimately connected with the Religious and Spiritual side of Life.

Let us then sweep away our illusions, and have the courage to accept what we are beginning to learn,—*i.e.*, that the **three-fold fitness** of Singers depends on the teachers, and that we will not cling to old ideas, nor use old terms,—unless they are *true*.



San Francisco, July, 1914.

SOME STACCATO NOTES FOR SINGERS

"I will sing with the Spirit, and I will sing with the Understanding also."—1 Cor. 14 : 15.

THE training of the Voice to sing, without training the Singer's Mind, and the Singer's Body, is no training at all.

. . .

THERE is a well worn quotation,—"What is needed by a vocal student is voice—*Voice*—VOICE!" This is an extremely superficial and misleading statement, the true statement being, —What is needed by a vocal student is brains—*Brains*—BRAINS! A Master Mind.

. . .

VOCAL practice—good or bad—depends on what Mental Demand you make upon your muscles! It is *not* working with the music or text; they were given you fully completed. *Study yourself!*

THERE are *three* great activities of the Mind that must be always and simultaneously aroused when singing: — the acts of Expecting, Listening and Choosing.

. . .

IF we are normally healthy and normally built, all the obstacles to splendid vocal work are Mental. The attention must then be turned to how we think, what we think, how fast or slowly we think, and what we expect to get out of our thinking.

. . .

IF you have studied three months, and have made no discoveries for yourself, — about yourself, — you have not yet awakened the Singer's Mind.

. . .

IF a student who has given years of time to the pursuance of any art displays no illuminating result, it is a serious reflection on his *mental* capacity, — not on his physical capability.

HEALTH, — charm, — vivacity, — memory, — and VOICE, are some of the names of the SERVANTS of the MIND! If you train the MASTER, you will find the servants willing.

. . .

WHEN training the Singer's Mind, one should not overlook the fact that the Singer has *two* sorts of memory to develop, — *Mind*-memory and *Muscle*-memory.

. . .

YOU will miss a great deal of useful information if you do not have frequent conversations with yourself.

. . .

ATTACK of Tone cannot be learned without attack of *Thought.*

. . .

NO artist ever reached the top of the ladder with *continuous* applause.

KEEP the voice *in* the head: do not send it out: it will *go* out.

. . .

SUPPORT the BODY—*not* the Tone! Liberated tones are never supported.

. . .

THE absence of *fixed habits of body* and of *fixed habits of mind* concerning your work, is *the cause* of fear,—indecision,—and lack of confidence.

. . .

WHEN learning new music, do not train your Ear and your Voice at the same time. Train the *Ear* first.

. . .

THERE is a good suggestion in the Preface.

. . .

A soft tone that does not carry—that does not seem like *a loud tone at a distance*—is not a proper pianissimo tone.

IF you cannot study with a vocalist,—or one who has made the study of the voice his main work,—study with a violinist rather than a pianist. The former has trained ears,—the latter usually only trained fingers.

. . .

AT the sight of a new score, the Amateur begins to *sing*. The Artist begins to *think*.

. . .

ONE must never forget that the Idea is the LIGHT, and that the Body is the support of that Light.

. . .

TO "have a lesson" on a song, and leave it there, is much like reading a recipe from a book and stopping there. In either case the person was not hungry.

. . .

IF certain exercises, such as "nasal work,"—"yawning,"—singing "white vowels," energetic "physical activity," etc., do not *appeal* to you,—work at them until they DO.

NO two singers can rely upon having *the same sensations* in any way while they sing. The sensations of singing the trill, scales, sustained tones, even the management of the Torso, differ greatly. **Experiment,** simply keeping in mind general principles.

VOCALIZING is not the best method of overcoming vocal deficiencies. UNDERSTANDING is better.

NO work is drudgery if done with Animation.

IF one cannot sing a humorous song well,—he cannot sing a classic song properly.

NOT until the singer perceives "something new in his manner" as a result of his new train of thought, can he really believe he is on the road to a professional career.

DO not "try hard"—try intelligently! Use your brains before you use your muscles.

TO be a "quick study" is a passport to any Manager's heart.

IT is useless to "wait" before an attack of tone, or the beginning of a phrase, unless the "waiting" is filled with *active Thinking*.

BE self-conscious! If you are not self-conscious, —conscious of yourself, your instrument, your Idea, and your ability,—you will be keenly conscious of the audience or listeners, which always extinguishes your Light.

THE most disagreeable voice, if the organs are normal, can be made beautiful.

COMMENCE vocal study with Comedy,—*not* Tragedy. Heaviness and thickness of vocal emission expresses neither serious nor classic interpretation.

THE singer must express all Moods and Emotions, with his voice, but *live* habitually with the *Joyous.*

. . .

DO not depend on your Voice to carry you to SUCCESS:—you must possess several other important gifts. Whip up your MIND.

. . .

IF singing with a metronome "makes you nervous," what will you do when you must sing under the baton of a conductor?

. . .

WORK for the easiest and most extended Compass, before working for Quality. Let the voice *run* before telling it *how* to run.

. . .

NOTHING is better for equalizing men's voices than the study of Falsetto, *properly sung.*

. . .

THERE must arise a new school of Singers who will prove that a certain class of managers must change their manners.

A *false* ear and an *inaccurate* ear are *not* the same thing. An inaccurate ear may be trained to perfect accuracy.

. . .

THERE is *no* such thing as "*voice placing.*" *Muscles* may be "placed" (and thus alter the direction of the tone-mass), but not *the voice.*

. . .

UNDER-TRYING is more pernicious than over-trying, and less easily changed to a good habit.

. . .

A pupil is usually slow to comprehend the fact that he must *know definitely* and visualize the different areas of his body that he will use in singing. Not only must he know what areas will assist him, but he must know the rate of energy in each area, its *Direction*, and its *Purpose.*

. . .

FREEDOM of movement comes before *Accuracy.*

DO not think that the lower jaw, and the lower lip are unimportant. By stiffness they can mar the beauty of your tone and speech, and *the expression of your face.*

. . .

IT is *impossible* to "sing *on* the breath,"—because the tone *is* the singer's breath.

. . .

THE value of Mental Alertness, a strong lithe Body, and fine Teeth, sometimes exceeds that of vocal equipment in the eyes of a manager.

. . .

FINE acting is the product and expression of deep *Understanding*,—of *Choice*,—of *Mental Demand*,—and *Muscular Memory*.

. . .

NO matter how long you wait for recognition,—**work while you wait.**

. . .

NEVER "send your voice out to the man under the gallery." **Fill yourself** with your voice,—it will **go.**

THE "attack" of tone is *never* in the mouth.

. . .

A *one-style* singer is never an artist.

. . .

THERE is always "a something" that subtly impresses the congregation, as to whether the choir singer is singing for his salary, or as a channel for a Higher Force.

. . .

PUPILS who have studied a stringed instrument before studying the voice, are much quicker in memory and in appreciation of Tone and tone sequence, than those who have only studied the piano.

. . .

GERMANS demand the SOUL of the song:—the Poem and the Music. Italians,—the VOICE. French,—the STYLE. The ARTIST of *any country*, demands and acquires the *combination of the three.*

. . .

EMOTIONS affect the muscles,—therefore the channels through which the voice passes,—therefore the Voice.

A dramatic song is an abridged drama,—therefore keep *yourself* interested in it, until you tell the ending.

. . .

IF the pupil's Attention does not feel the strain, as well as his Body after practising,—he has been merely singing, *Not* studying.

. . .

"I have tried faithfully" is a soothing draught to oneself, but is rarely considered of much value by the teacher. It is *not* indicative of any particular wear and tear on the Brain.

. . .

DO not work for *reward*,—work to **grow!**

. . .

SENSUALITY, as expressed by the extreme *amoroso* is more disgusting than downright vulgarity.

. . .

ACCURACY is comparable to mental cleanliness.

THAT "Great splendid tones pour out of the mouth without the least exertion or consciousness of their creation," is a fiction of the newspaper critic.

. . .

NO voice can be useful to a singer that is supported by only a *passive* body.
An electric state of the Soul cannot proclaim its message without a responsive, and electric instrument.

. . .

A young singer should not aspire to the consideration of a manager or impresario,—if he dare not sing dramatically in the studio.

. . .

TIME flies:—Youth flies:—**learn quickly!**

. . .

WHEN you are advised to change teachers, remember that the advice is usually given to benefit the other teacher,—NOT YOU.

OPPORTUNITY watches the faces at the windows and beckons; he rarely rings the door-bell. But, *don't* stand at the window, until you feel absolutely ready to go.

THE student should not make the mistake of seeking to present subtle delicacy,—refinement,—finesse, and "prettiness" with his voice, unless he is equally able to give both outward physical expression and the vocal timbre of Speech and Tone of what is Explosive,—Clownish,—Blustering,—and even BRUTAL.

ALL impresarios and managers are *not* spiders waiting in their offices for great voices and great vice. They respect developed virtues as well as fully developed voices. However,—*take a chaperon*.

IF the Mind avoids all or *any* of the out-lying studies necessary for the complete education of an artist, such as the Piano, Musical Theory, Analysis, the Languages, Dancing, Gesture, Literature, Painting, Biography, etc.,—then he will become only a singer. He should get down off the Ladder of Success, as he cannot climb far.

THE MIND IS MASTER

MASTER of what? It is the Master of muscles, bones, nerves, and whatever goes to make the Singer's Body, the instrument used when singing. The Mind of the pupil must be trained, therefore, to arouse those Mental Demands, and that Elation which characterizes it as the distinctive Singer's Mind.

The Singer's Mind must not only be active in acquiring the technical musical knowledge that is absolutely necessary, but must receive an "all-around education," which includes everything which may, in even a remote way, influence one's work or success physically, mentally and spiritually.

The subject of one's study should *possess* and *obsess* the mind. It should rush, and bolt and dash through every room in the brain! It should belabor the lazy cells, until they are jostled into new life, and, when the Mind awakens with the siege, it should take the seat of the Host, and beg the roistering Guest to give him more and more information.

If the Mind, under the special influence of Inertia (one of its worst enemies), should say,—"There

are so many things to think about!"—then that is sufficient evidence that you have not yet attained the Singer's Mind.

The Singer has *not* a greater number of things to think about than the orchestral leader, the organist, or anyone who is eminent in his work! If you desire a large horizon, do you wish it to encircle a desert? Or every good thing that exists?

Naturally the pupil must ask that the work be planned out for him, and then the result of his study criticised by a competent teacher,—one who not only *hears* keenly, but one who recognizes that he is teaching the Master of his pupil,—*his Mind*,—and who will impress upon the pupil, that, while all Masters were once apprentices, from the beginning they bore the hall-mark of Success,—which is **the desire to Know.**

The perplexity and annoyance concerning "so many things to think about," does not lie so much in the difficulty of *comprehending* the many factors of the study, as in the fact, first, that the study of vocalization is not always presented in an orderly manner; second, that, with the singer,—more than with any other students,—there is a demand for immediate exhibition!

When the pupil realizes that the work on the various factors requires much more attention than he anticipated, and that to sing in a masterly and skilful manner is quite a different thing from the manner of the amateur, he also realizes that he should exclude *show-work*, until he has accomplished *know-work*.

Learning to develop faculties is essential: *how* to expect, and *what* to expect; *how many things* one should listen for; *what* one should choose and what refuse; *what* to do to develop the *Singer's Body* that he may *liberate* his Voice,—all this cannot be done without the safe-guard of going into temporary retreat.

Affirmations, such as,—"I will do this easily," or, "I am quite capable of doing this," etc., are strongly to be recommended, not merely for the effect on one's courage, but because in making an affirmation, one stops and *thinks before* singing.

"To will to do" however, often carries with it, in the mind of the amateur, the arousing of more physical energy than is at all necessary, especially as the energy is so often misplaced. Make a mental demand to HEAR, and the results will be infinitely better.

"I SHALL" seems generally an affirmation with more mental than physical force, and therefore better. This assertion grows into the aspect of a mental and self-compelling law, inclusive of a definite aim.

"Ich SOLL, ist das Gesetz, von Gott in's Herz geschrieben, Das Ziel,—nach welchem ich bin von mir selbst getrieben."

. . .

PRACTICE

COMPLY with the UNIVERSAL LAW of RHYTHM, and practise at certain fixed hours for a certain fixed time!

. . .

"THOSE who have the Divine Gift, cannot bring themselves to the drudgery of exact hours of work." This was written, certainly, by a man who **failed.** He should have written,—"Those who lack concentration, and the power of attention, (in common with the feeble-minded), cannot bring themselves to sustained work."

IT should be noted here, that practice means vocalizing. Mental work, and mental work with the body as instrument,—including as it does physical poise, strengthening the breathing apparatus, memorizing text, etc.,—fill the many two-minute concentration-periods of the day.

. . .

RELEASE, RELAXATION, TENSION

RELEASE and RELAXATION are *not* the same thing, and *never* occur in the same bodily area at the same time! The exercises for the one are *not* the same as the exercises for the other.

. . .

DO not ask *where* to relax,—but *when* to relax.

. . .

THERE cannot be great vocal *liberation* without great muscular *tension:* the question is,—WHERE? There cannot be great vocal Liberation,—without *perfect Release* of muscles: the question is,—WHERE?

ENERGY,—Effort,—Tension,—Force,—are *not* frightful words, but terms of vital significance, and basically simple meaning. They should *always* be associated with the word,—"WHERE?"

. . .

STRONG, muscular energy should *never* be felt at the larynx, neck or lower jaw,—but it should be felt *somewhere.*

. . .

IT is impossible to be any sort of a singer (much less a distinguished artist), with "Perfect Relaxation" *anywhere* in the body *while singing.*

. . .

THE area affected by Release and that affected by Tension, should be clearly visualized by the Singer. He should know as definitely the difference between the characteristic state of one part of his body and another part of his body, as he knows that the flag-pole is firm while the flag is free to wave.

Exercises which demand perfect Release in one or more areas of the body, and Tension in other areas are extremely valuable, and are of course most *successfully* done without singing. These exercises are for the definite purpose of creating muscular memory, on which liberated vocalization depends; they include the task of "letting go" and "taking up" energy, with complete Relaxation of the whole body between the phrases.

Simply expressed, the use of Release, Tension and Relaxation is as follows:—

When singing;— { RELEASE all muscles above the collar-bone. TENSE all muscles of the torso below the collar-bone.

When *not* singing;— { RELAX all the muscles of the torso, neck and head.

. . .

TREMOLO, VIBRATO, TRILL

THE Tremolo,—Vibrato,—and Trill are *not* the same thing at all.

THE Tremolo is not so much a sign of a weak throat, as of a weak Mind.

. . .

THERE is no voice "too heavy to trill" or to execute florid music! The Mind, however, may refuse to believe it, and therefore refuse to permit it.

. . .

IN point of time, the trill is one of the earliest lessons to be presented, because it attracts the Mind to close attention to intonation, and also demands perfect flexibility of the throat.

No two singers agree precisely as to the physical sensations of producing the trill, and the sensations accompanying the first fairly successful attempts, may change entirely when the perfect trill is accomplished. It is an experimental study,—and the two points to be demanded in the beginning are accuracy and ease, after this, its association with breath and resonance are easily added.

The Vibrato is a variation of *power* on a definite pitch.

The Tremolo is a variation of *tone*, wavering above and below a definite pitch.

The Trill is the singing of *two* perfectly accurate and definite tones, alternately and rapidly. The intervals are from a minor second, to an octave.

The Vibrato may be used legitimately when it will add greatly to the emotion expressed, but much discretion should be used.

The Tremolo is equally as ungrateful to the ear, as intermittent lights are to the eye. While certain exercises are valuable in eliminating this aggravating habit, the main work must be done by the Singer *listening* to himself constantly.

The Trill is a charming ornament, and possible even to the heaviest and most inflexible voice, if properly studied—*and if desired.*

* * *

FRONT

THERE are always two Fronts to be considered, —*not merely one.*

* * *

THE "front" for Tone and the "front" for Speech are not at all in the same area.

THE Singer requires not only different physical exercises for the purpose of bringing the Tone "front," but the *sensing*, *learning* and *thinking* of the Mind are based on quite different lines from those in the study of acquiring the "front" for Speech.

* * *

AURAL DARE

WITHOUT AURAL DARE one can never become an artist.

* * *

ONE may not expect to appear at ease, and sing with a Liberated voice on the stage, unless he DARE make extravagant gestures and sing with a "brutal" voice *in the studio*.

* * *

AURAL Dare is a study in itself! It is not only an ear study,—but a voice-building and a character-building study. It is apparent at once that DARE, *i.e.*, Eye-Dare, Ear-Dare, Mind-Dare and Body-Dare are the back-bone of all success-

[illegible]

[illegible]

[illegible]

THE BONE GIRDLE

THE elasticity and endurance of the muscles of the chest are *not* the only factors connected with the Singer's resonance and phrasing; there are *three others.*

* * *

WITH the Tongue-bone *loosely horizontal,*—the Bone-girdle held *firmly down,*—and the Abdominal muscles held *firmly in,*—the Voice will be liberated and resonant.

* * *

THE framework of the Body is marvellously adapted to the Singer's needs.

Vocal students hear much, (and very properly), about the abdominal muscles being, on demand, a veritable Rock of Support for the expanded chest above, but why do they not hear more about the importance of the collar-bones and shoulder-blades, which form what may be called a Bone-girdle or Bone-yoke.

Certainly every great artist knows that they are factors in vocal energy and breath energy most far-reaching in their influence.

This Bone-girdle is there for several purposes, but when studying the Singer's body, we find one very great application of its use.

Since this Bone-girdle is movable, and *outside* the ribs, we find that its purpose for the singer is that of a *strong lever*, and that when he is inclined to raise the ribs into the position of what is called a "too high chest," he can effectually prevent this too high lifting, and the short neck and double-chin that results (to say nothing of the pressure on the larynx), by bringing the Bone-girdle *down* on the chest so that the bony-crate *may not* rise as high as it can.

The old Italian Masters, and by that we refer to the oldest authorities on voice-culture, told their pupils to "*Keep the shoulders down!*"

This expression has been used more or less (and mostly *less*) ever since, but in the insistence on its revival it is also necessary in this day and age, to give the enquiring pupil an explanatory answer to his "Why?"

The *first* factor in vocal and breath energy is the broad abdominal muscle, universally recognized and acknowledged (even if its service is not urged upon the pupil and even greatly under-valued).

The *second*, acting almost simultaneously with the abdominal muscles, is this Bone-girdle. (It was one of these bones which the famous tenor Rubini broke in his strenuous endeavor to prevent his chest rising too high when singing a high tone.) An extremely important point in regard to the time or sequence of movement of these two factors, must in no way be forgotten.

During the lung-filling process,—the act of Inspiration or Inhalation,—both these factors *are dormant! No* demands are made upon them at all. It is only when some of the "verys" are required,—that is, a very long phrase,—very great power,—very high tones,—very low tones,—very rapid vocalization,—very sustained passages,—etc., that *first* the perpendicular walls of the abdomen draw firmly inward and upward beneath the expanded chest, making a splendid support for the diaphragm, while at the following instant the Bone-girdle begins to descend firmly as a lever on the upper ribs of the chest. The movement of the abdominal muscles, since they are flexible muscles, may be more or less tense even during one phrase, but the movement of the Bone-girdle, unhasteningly and steadily downward. While it is not the province of this book to go into

any details regarding the exercises for the Singer's body, the reader will perceive the importance the pupil must attach to the co-operation of the factors below the larynx if he would sing easily and well, and the necessity for such exercises as will create the proper muscular memory.

. . .

THE TONGUE-BONE

IT is a vague, unfocused and therefore useless waste of time to think uncertainly,—of "no place in particular,"—when one remembers that he must "loosen the throat and speech muscles."

. . .

IN the architecture of the body there is a wonderful swinging beam, at the base of the tongue, to which many muscles are attached,—it is called the Hyoid or Tongue-bone.

. . .

RELEASE the base of your tongue!

NO matter how strong the emotion, nor how dramatic the idea to be conveyed,—never let any muscle connected with the tongue-bone become aware of the mental excitement.

. . .

WE have absolutely no consciousness of the existence of the Tongue-bone, no sensations attributable to it, therefore the pupil may readily at the first glance say,—"Why then should we bother about it?"

There is a very important "Why," and it is this! It is a wonderful point to *visualize* an area of great looseness and **release.**

When we remember that muscles of the Pharynx, Tongue, Lower Jaw, Chin, and a number of other muscles are all attached to the Tongue-bone, it immediately assumes a status of importance we have not been in the habit of granting to it. When, however, we recall the fact that the Larynx or voice-box practically hangs from the horse-shoe shaped sides of the Tongue-bone, as a bat hangs from the limb of a tree, we realize that the natural or spasmodic movements of the muscles attached to it must then influence or alter the position of the

Larynx itself, consequently the air-mass that is passing through the vocal cords.

The Tongue-bone is really a sort of movable pulley, which serves to balance the force of certain muscular movements, against the force of others. Its sole use, like that of any pulley, is to produce equilibrium. This horse-shoe shaped bone embedded in the base of the tongue, is perfectly free from any attachment to the spine, and swings loosely,—or *should swing loosely*,—which is the point the singer must fix in his mind. Its rounded portion is toward the tongue, and the horns extend backward in a horizontal position. This mental picture must be perfectly clear, because it will then be readily seen, that if the sides of the horse-shoe should be tipped up or down on either side, at either horn, or down or up at its forward rounded side, *the plane of its opening, through which the tone passes*, would be materially altered, consequently the *direction* of the tone-mass would be considerably modified. It is easily understood, that such a change from the normal position must create difficulties.

We now come to still another important fact strongly influencing this very Tongue-bone, which may not be overlooked.

These muscles which are attached to the Tongue-bone, that is the muscles of the lower jaw, the tongue, soft-palate, pharynx, etc., are *keenly susceptible* to the influence of EMOTION. This means that they are easily persuaded to spasmodic action. Any spasmodic action on their part instantly affects the pulley, the Tongue-bone, while any unnatural action of the Tongue-bone affects the Larynx.

The only way then that one may control this Tongue-bone is to prevent the emotions over-stimulating the muscles that are attached to it.

The only, and yet one must say the *wonderful*, exercises that one may practise, are those which make a Mental Demand for the Release of these muscles, both with and without Emotion.

If a singer never knew he had a Hyoid, or Tongue-bone, but studied Release exercises for all this area about the base of the tongue and soft-palate and throat, he would be quite as well off of course, but for those who seem to think that such exercises are not particularly necessary, and yet ask for some definite explanation, this discussion in an elementary way gives the reason.

RELATIONSHIP OF AREAS

A student cannot intelligently practise, until he has divided himself,—as instrument,—into certain definite areas, and knows the special muscular activities and service of each area.

. . .

THE necessary relationship of the Body with the Spirit is controlled by the Mind.

. . .

THE physical study of singing is mainly learning a method of using the muscles on the *outside* of the Body, and *not* those on the *inside* of the Larynx.

. . .

ONE cannot receive right service from the Body, *when he does not know what service he needs.* A singer will sing better, not worse, if his Mind knows what physical means he may employ to liberate his voice.

. . .

IT is extremely necessary that the Singer should understand the relationship of his Body to Himself and its intimate connection with the Mind and

Spirit. In this the Mind must be understood as meaning the seat of Mental Demands; the Spirit as the seat of Emotions and higher Understanding. Each flexible area can be trained by the Master Mind, to preserve and augment the *individuality of movement* so necessary to it, and thereby increase the skill and further the results *expected* by the Singer.

. . .

EXALTATION, ELATION, ELEVATION

NO perfect Liberation of the voice is possible without physical freedom from the shoulders up.

. . .

EVERY intelligent pupil must realize that he cannot have a career unless these three items are a part of his actual attainment:

EXALTATION . . . of SPIRIT.
ELATION . . . . of MIND.
ELEVATION . . . of BODY.

. . .

EVERY intelligent pupil must know that he is not really his own Master, until he understands the

meaning of these three words and puts them in practice sub-consciously:

DIRECTOR . . refers to the Mind.
DIRECTED . . refers to the Muscles.
DIRECTION . . refers to the movement of both Muscles and Bones.

. . .

THERE are exercises for the development of the Spirit and the Mind as well as the Body.

. . .

EXERCISES for gaining a certain control over the state of Exaltation of Spirit are only accomplished by meditation.

Elation of Mind may be aroused through the assuming of moods or emotions that naturally uplift, and vitalize one.

Elevation exercises are those that train the body to that habitual alertness that tends to flexible movement, grace, expressive gesture, and all those physical movements that give "outward visible sign of inward spiritual grace."

Elevation here means holding the head, (as it were), up off from the neck,—the chest up off

from the abdomen,—the torso up off from the legs,—the feet up off from the ground,—creating a sensation akin to that of being ready and able *to fly*. The practice of Elevation creates in one the sense impression of being filled with some other force,—something which seems to overcome the material weight of the body,—even the material presence of the body, and this new higher body seems to possess a greater and clearer consciousness of the Spiritual.

. . .

PHRASING

PHRASING means much more than taking a breath at certain places.

. . .

NO singer need complain of the length of *any* phrase, in any music, if he has acquired a strong and elastic Torso, and studied the vagaries of the breath-losing consonants.

. . .

TO let phrases "drizzle" at the close, that is, lose in resonance or the appropriate power, either from

lack of breath, lack of listening to it, or lack of choice,—is one of the signs of an amateur.

. . .

THREE things must be taken into account if the Singer would phrase well. *First*, his ability to hold his Torso in the proper position with elasticity and endurance. *Second*, the knowledge and practice of filling and emptying the lungs wisely. *Third*, the perfect mastery of the breath-losing consonants. While the art of fine phrasing comes under the influence of natural taste, education and experience, —to phrase artistically means the physical capability, as well as the Mental "tact" one might call it, of reconciling the musical and poetic phrases, which do not always agree.

. . .

REGISTERS

TO "equalize the registers," that is, train the voice to be even in quality from the lowest to the highest tones, is mainly the work of the singer,—*not* the teacher.

THE evenness of the voice is dependent on the attention of listening.

. . .

"EQUALIZATION of the Voice" simply means that any weight or any quality must be common to every tone of the voice.

This work is done almost wholly by keen *listening*, and the cultivation of the student's *choice*.

If the singer must pass from a low tone upward to an extremely high tone, he must show at the outset that he *can sing* those high tones, and that he can please his ear with as delicate gradations of tone, as one's eye is pleased with the colors of the rainbow. To do this, he must perceive the quality and weight of the upper tone, and continually *anticipate*, or affect that quality in the tones preceding.

Many singers sing a descending scale or figure evenly and easily, but find difficulty running up the same scale or inverted figure. Were they to *listen* to their descending scale and hold the memory as a model, then ascend with *precisely the same* weight (power), quality, and color, and with a *properly formed vowel*, there would never be any "registers" to "equalize."

BREATH

THERE is no such thing as "Diaphragmatic," or "Abdominal breathing,"—hallowed as these expressions have become by tradition.

. . .

THE lungs should not force the ribs out,—but *follow* them out.

. . .

THE "study of Breath" is not the study of Respiration as much as it is the study of *Muscles*.

. . .

WHEN studying "deep breathing," the exercises for control of the torso, and those for the filling of the lungs are *not* identical.

. . .

A singer should have such instant command of the muscles of his torso, that under any stress of emotion he could inhale and properly hold a complete breath.

THE rhythm of breathing is not "In—out, in—out, in—out," but "In—*hold*—out, in—*hold*—out, in—*hold*—out."

. . .

IT simplifies matters greatly, and the value of the result is splendidly increased, when the student drops the idea of "Breath," and devotes his time and attention to acquiring proper command over the muscles of his Torso, and understands what *appearance* he must present, if "ready to sing."

No great artist broadens his chest *and draws in the spine* at the waist-line, *when he inhales deeply!* He may present the broad chest and in-drawn spine *at the end* of an exhaustive phrase, but he depends on the elastic *outward* movement of his spine when he increases the size of his chest to its largest diameter horizontally at the mid-waist.

Mid-waist expansion, as has been said before, is a muscle-bone exercise; that is, commanding the muscles that properly move the breast-bone, ribs, and spine, and one's thoughts are *not* concentrated on the air-mass inhaled.

The Mental Demand is that the elastic Spine shall

move *backward;* that the Breast-bone shall move *upward* and *forward;* and the connecting Ribs *upward, forward,* and *outward!* Favorable habits of the muscles prepare this position or pose.

Mid-waist expansion does *not* mean the pressing forward of muscles in and about the triangular space immediately below the lower end of the breast-bone, across what is called "the pit of the stomach."

To breathe "with the Spirit and the Understanding also," takes into consideration the control of emotion and the influence of other states of mind, not possible to speak of here at this time; also the value and proper use of the particular area which one visualizes as being the larger reservoir, and the larger resonating "drum,"—and all this with a much broader feeling of possession and control.

The Rules which govern Breathing,—no matter what the particular method advocated, nor what the main object of the acquired habits,—are:

Let no one hear you take a breath.
Let no one see you take a breath.
Let no one observe that you are out of breath.

Let there be positive physical JOY in all so-called breathing exercises.

THE GREAT PUPIL

THE Great Pupil is not timid; he **dares.**

. . .

THE Great Pupil sings "with the Spirit and the Understanding *also.*"

. . .

ALL pupils "go to work." It is only the Great Pupil that *stays at it.*

. . .

TO possess a "great voice" is no sign at all that one will become a great Singer. It requires other things.

. . .

THE Great Pupil hears and courageously experiments. The Passive Pupil only hears the lesson. One cannot "take" lessons unless he *takes* them.

. . .

THE Great Pupil grafts his Individuality on to the principles which are given him, and creates a new ARTIST for the world.

THE Great Teacher will say of the Great Pupil, —"He is ignorant,—but not common-place. He cannot do much now,—but he *will.*"

. . .

ONE cannot "arrive," no matter how beautiful the voice,—without the preparation that consumes hours, days, weeks, months and *years* of close attention to the work.

. . .

THE Great Pupil is willing to sacrifice for a career. He will sacrifice time-consuming acquaintances, social pleasures, discard many sorts of food, stimulants, sedatives, and *overcome* physical or mental laziness.

. . .

A pupil publicly classes himself as a *wandering incompetent* when he says, "My last teacher worked so hard with me."

. . .

THERE is caste among pupils as among people. There is the poor pupil, the average pupil, the good

pupil,—and the *great* pupil. A great teacher is always eager to make the poor the average, and the good pupil into a *great* one. Teachers believe that some pupils are like certain stones which simply disintegrate when one tries to polish them, and therefore always remain dull. This is true of stones, but stones are stones, and pupils are human beings with Mind and Intelligence and Emotions, and some of "the Spirit" which is Divine Mind and Divine Intelligence, and the work done *always* polishes them to some extent. Possibly, by appealing to them for their own active help,—and it is perfectly possible,—there will be an AWAKENING, and the poor, the average, and the good, *will become Great!* History has proven this, times without number. To be poor, or average, or merely good, is only a *delayed* Awakening.

If the singer begins with an un-obstacled voice,—a "glorious organ,"—the work of study will still be quite as definite and quite as important *to him*, as the work for the ungifted singer.

The progress of a "natural" singer always seems slower to his family and friends, because the work is mainly mental and not vocal. Fine style, and the reason therefor,—that *finish* of tone and speech

which is called *bel canto*,—facial expression and mimetics, a classic repertoire, all the equipment of an artist even if young, fall under the erroneous but general head of Voice.

The pupil who has pluck and energy, and persistence and individuality, with "everything to learn," often discovers that he was not so ungifted as he thought, and is amazed to find, as time goes by, that the *great voice* has little the advantage of the Great Pupil.

. . .

A GREAT LAW

THE Great Law for the singer in a public performance is,—**sing to yourself.**

. . .

NEVER sing to the audience. It always amounts to singing *at* them.

. . .

IF you do not strive mightily to please YOURSELF, you will fail to make a complete conquest of your audience.

YOUR only real and closely related audience is Yourself! Use the Voice,—the Energy,—the Psychic Force,—which you have been advised heretofore to "send out" to the audience,—to *fill yourself*. Play well on your own heart-strings, and according to nature's laws, if you strike them vigorously enough, all the other heart-strings will sympathetically respond.

Arouse all your Spiritual Understanding—and you will find that you have created a tremendous dynamo within yourself which will radiate continuously the power you are continually creating. Your Psychic Force and your Personality may be projected over the audience, but not the product of the Instrument.

One need not consciously *give*, but only *have* in such abundance that every one feels he is free to take.

Wring every thought, and every associated or implied thought out of the poem. Appropriate every Emotion of the composer when he wrote the music. Dedicate your work to the Glory of God, whether it be to cheer, comfort, surprise, amuse or instruct, then continually test your success upon *yourself*.

Expect something fine from yourself: **choose** something worthy to be expressed (all uplifting excitements are worthy): then **listen** to yourself while you sing it.

. . .

LAUGH

"ALONG came JOY, and paused beside me where I sat,—
Saying, '*I came to see what you were laughing at.*'"

. . .

LIFT up your Mind:—*Laugh!*

. . .

THE training of the Mind in the art of LISTENING, and the training of the Body in the art of LAUGHING, is quite as valuable to the singer as any vocal exercise.

. . .

WITHOUT the study of descriptive and of laughing songs for crude colour, one does not learn to be a judge of tints and subtle *nuances*.

NO exercise is better for the singer than laughing scales, and laughing exercises both silent and aloud. Animated eyes, face, and body, persuade the attention of uplifting Emotions, and work for Health, Happiness, vocal Ease—and DARE.

. . .

SPEECH

SPEECH is the glass through which the Sunlight of Tone passes.

. . .

IF anything is the matter with your Voice, do not blame it, nor speak of it,—until you have sharply criticised your SPEECH.

. . .

BEL CANTO depends quite as much on legato *speech* as on legato *tones*.

. . .

WRONG intonation may often be traced to inattention; sometimes to a wrong balance of breath to the cavities above the Larynx; *usually* to wrong speech-spacing.

ONE cannot focus a tone, without focus of attention.

. . .

FOCUS of attention is *keen listening* to the Tone *and* the Vowel.

. . .

TONE VERSUS VOWEL

WITHOUT the devotion of much time to the study of exercises which form and liberate clear, young, white, and accurate VOWELS; without the study of simple tones of elemental emotion,—what are termed rich,—clear,—warm,—ringing,—"fat" tones can never be produced.

. . .

NEVER think nor say,—"The Tone is too far back." Never think nor say,—"I must bring the Tone forward." Change the word "Tone" to "*Vowel.*"

. . .

THE chief question for the singer at the beginning of vocal study concerns Vowels,—not Voice.

DO not be troubled about "pure tones" until you can produce cleancut, *white vowels*. It is time wasted.

. . .

IN the substitution of the word TONE for VOWEL, —much wrong thought and therefore wrong muscular energy are acquired. It must be understood that Tone, as the tone-mass, *cannot* be too far back, if it is perfectly liberated (un-obstacled) into a loose open throat,—because that is its natural channel from the larynx,—and it will pass upward freely to its own "front," which is in the masque of the face, the skull nose, if it is permitted to do so by the speech organs.

In the proper use of the word VOWEL instead of TONE, and the insistence on its use in this way, comes the fact not at all universally accepted or practised, that both pupil and teacher must give quite the half of his **incessant, never-ceasing,** and **critical listening** to the VOWEL.

EMOTION

EMOTION never affects Tone,—it affects Muscles!

. . .

EMOTION is produced by a psychical factor which affects the vocal muscles directly,—and the *emotional tone* is the phenomenal *result.* The "emotional quality" of a tone,—whether in speaking or singing, is definitely dependent, as every singer knows from experience, upon the molds through which it passes, *i.e.*, on the variations in the size of the throat and mouth channels, and the tensity or elasticity of their walls. This being the case, the attention of the pupil must be drawn to the influence of this psychical factor *upon his muscles.*

All the *beneficent* emotions tend instinctively to release,—to ease of muscular action over a large area; whereas the *malefic* emotions, including the most common factor Fear, inhibit flexibility and ease of action, *i.e.*, cause the muscles to stiffen and close the reverberating spaces.

With the aroused factor,—Joy,—for example, all the vocal organs release to a very considerable de-

gree in both speaking and singing. Arouse the emotions of Love, Sympathy, or Happy Expectation, and a similar activity of the muscles arise, and the public,—recognizing the quality of tone which is in all respects similar to the speaking voice accompanying such emotions,—name the quality of the singing voice as expressing or belonging to one of these certain emotions.

One must grant that Fear, Anxiety, Anger, etc., are emotions, and of equal intensity with Joy, Love, etc., but,—taking Fear as a special example,—given the same pitch and the same vowel as when the psychical factor is Love,—the channels through which precisely the same sort of tone-mass passes are so changed in area and in the tenseness of the walls by the contraction of the muscles,—that the public do not recognize the tones as emotional, and expressive of Fear, Anxiety or Anger,—but at once class the voice as "throaty" or "pinched,"—and altogether simply one they "do not like!"

When an opera singer must express the gentler emotions it is, if he will let himself be submissive to his natural instincts, comparatively easy to sing with "an emotional voice" that pleases.

When a singer has no emotional excitements of

any high degree, the tone-mass is never completely liberated,—nor completely blocked; he is then an uninteresting vocalist, not an Artist.

. . .

VOWELS AND CONSONANTS

EVERY Singer is conscious that when singing there are three great Energies of the Body at work, all active at the same instant: they are made apparent by SPEECH,—TONE,—and the management of the TORSO.

He also becomes aware that these Energies differ completely in their *direction*. They form, as it were, the three points of an equilateral triangle, the Mental Demand being that they shall be equally separated from each other, and (in the order taken above) be FRONT,—BACK,—DOWN.

. . .

RAPID articulation must be studiously practised apart from singing. Beautiful vowels, and characteristic consonants cannot be properly acquired if studied *only* when vocalizing.

ONE cannot omit the lessons that are necessary to make the manner of articulation and enunciation *as charming* and interesting as the Idea enunciated.

. . .

IT cannot be too strongly urged on the beginner, that if he would have his throat and larynx feel *free* and unobstructed when singing, he should concentrate his attention on the *front* and easy production of his VOWELS *instead* of his tone.

Whether these vowels are those of English, German, French, or any other language, it matters not, he must,—if he would liberate his *Voice*,—know *where* to place them, and then **listen** to them constantly.

The Singer must think of Vowels as SPACE; the Consonants as TOUCH. The first is studied by Listening; the second by Sensation. The first are to be "spaced" *outside* the teeth, in the *outer* Mouth. The second are to be "touched,"—some by the *outer* Mouth,—some within the *inner* Mouth. It must always be remembered, however, that the Consonants, in *all* languages, are to be so *instantaneous* and *accurate* in their TOUCH, that

the room of the *outer* Mouth,—and the room of the *inner* Mouth seem scarcely to be disarranged from the vowel position on account of them.

Even in dramatic text, where consonants are apparently doubled for effect, or, are over-emphasized or retarded, the pressure or contact must give way to the proper development of the vowel-spacing with great ease and celerity.

The study of Consonants is universally neglected, and mainly because both teacher and pupil hesitate to permit their aural sense to be jarred by the hearing of strident fricative explosions, the exaggeration of the resonant consonants, or the explosive vowel after the closed consonants. In fact the avoidance of the characteristic effect of consonants seems wholly due to the lack of Mental Demand, because of no Aural DARE.

Another extremely important thing to remember is, that inability to phrase well from lack of breath, is almost universally blamed on the respiratory muscles, whereas it is almost *invariably* caused by errors of Speech;—that is, the faulty use of breath in what may be called the "breath-losing" consonants, such as *f, h, p, t, st, sh, th,* etc.

Mediocre Vowels mean mediocre Voice! That is,

a voice which *cannot* be liberated, because there is no proper space for the air-mass we call Tone. Flabby consonants are even a greater reproach, because they stamp one as having an "effeminate" aural sense.

. . .

EMOTIONS

IT is a long stretch from expressing no definite emotion in the face, and being able to express many.

. . .

SIX HUNDRED Emotions have been photographed from *one* human face.*

. . .

WHEN one comes to think of it,—there must be, then, *six hundred* different words that express, to a degree at least, this same number of emotions. Since the Poet is particularly sensitive to all emotional states, it is to be expected that within the text of one's whole repertoire, all these words will be used.

**Der Ausdruck der Gemutsbewegungen des Menschen.*
—H. RUDOLPH.

The singer must then be prepared to not only understand the words, but how to produce six hundred voice qualities, differing in manner of speech, vowel fusion, dynamics, or rhythmic values to correspond.

Since photographs are the reproduction of the *outer* muscles of the Face, then the facial muscles *must be affected* by these Emotions, and as facial muscles affect the quality of the voice, it seems plain that the Singer must train his emotions and his facial Muscles when he trains the quality of his voice.

. . .

THROAT ACHE

IF your throat "aches" after singing, your Mind has wandered from your work, particularly from the observance of your speech.

. . .

"THROAT-ACHE" is never on account of the use of the throat in producing compass or flexibility, but on account of quite unnecessary pressure of muscles on each other.

THE throat is simply a channel through which the tone-mass passes, and if it has any sensations that obtrude themselves it is because the channel has been crushed out of its proper form. This change of form can be caused by pressure of breath, by the continual use of the glottic attack, or other unskilful attacks;—but in the main, and one might go so far as to say nine times out of ten, it is caused by wrong muscular action in Speech production. Closed vowels and muscular consonants will easily and soon cause "throat-ache." Look after your Speech and the sensation will pass away.

. . .

RHYTHM

"KEEPING time" is but an elementary part of Rhythm.

. . .

NO matter how perfect the natural feeling for rhythm, it is safe practice to often test yourself with a metronome.

. . .

RHYTHM is expressed by rests as well as tones.

TO understand Rhythm is to understand a Force that influences the Universe.

To understand Rhythm as it affects one as a Singer, is to discover that it affects the Emotions, the Mind, and the motor nerves of the Body.

Simple emotions express themselves in simple Rhythm.

Highly emotional states of Mind or Spirit express themselves in compound Rhythm.

Abstruse thought expresses itself in complicated Rhythm.

The singer finds that there is a Rhythm of Text as well as Music, and that sometimes one reenforces the other, sometimes it is difficult to reconcile them.

The beginner, no matter how strong his sense of Rhythm, should "step" every tone of his scales and every melody he sings.

. . .

COMPASS

IT is fairly disconcerting, but it is true, that Compass is only slightly dependent on the vocal cords.

THE compass of the normal voice is from two and one-half, to three octaves,—and more. If it is less, it has been limited by the Mind's influence on the muscles through Fear or other inhibiting emotions.

. . .

NO one thing is more important to the young singer, than to comprehend the fact that,—quite apart from any consideration of Resonance,—the essential and vital energy necessary for great ease of Compass, as well as for Flexibility and Power, *lies mainly* in the exercise of the active strength and proper control of the TORSO, and the activity of the facial muscles.

. . .

THE classification of voices is based on the *quality* of the voice, not its compass.

. . .

RARELY is a pupil *physically* incapacitated to overcome obstacles.

VIRTUALLY *all* the obstacles to acquiring Compass, Flexibility, Power and Quality are due to just *two* things.

These two things are perfectly definite: *first*, the Mind fails to recognize that there must be careful Balance of Breath to the resonating cavities: *second*, the Mind fails to keep Speech forward at the lips, —separating it entirely from Tone, and thereby freeing the throat.

. . .

"NORMAL compass," or "normal range," means that which is common to the average human being. No normal person is without the ability to sing low tones; no normal person is without the ability to sing high tones.

The history of great singers, as well as one's own experience *proves* that low voices have learned to liberate high tones, and that high voices have learned to liberate low tones;—that the study of *the liberation of the voice* unfolds, or sets free a normal compass as a natural consequence.

Many voices may *seem* limited, but the causes have been given above,—except one,—and that is equal

to the other two: it is,—a lack of *Aural Dan*
There are certain Zones of the voice that Nature always designs as being, as it were, the play-ground of each individual voice, the place where the singer can sing the greatest number of tones successively with the least amount of energy.

A certain Quality usually accompanies these tones, differing from other areas of the voice, and by this, the voice is called Soprano, Tenor, Mezzo, etc. According as these classes are strongly or slightly characteristic, they are named dramatic, lyric, robust, etc.

All students should work for the Extension of the voice before giving attention to the Quality. To this the family may perhaps object; but the reason is,—the former tends to the liberation or *freeing* of the voice, through exercises for the unrestricted movement of all the muscles having to do with singing, while the latter tends to repressed muscular movements that often choke the voice quite completely.

If study seems to lessen one's compass, he should devote much time to a systematic study of the Release and Tension exercises;—that is, learn *where* to Release, and *where* to use Tension.

TWO NOSES AND TWO MOUTHS

THE Singer must make proper use of his *two* Noses, (the inner bone-nose, and the outer muscle-cartilage-nose or nostrils)—not merely the one.

. . .

THE Singer must make proper use of his *two* Mouths, (the inner mouth between the teeth, and the outer mouth or lips)—not merely the one.

. . .

THO' it may seem strange at the first thought, yet it is true that the INNER Nose and the OUTER Nose differ so absolutely in structure and function, that they may well be spoken of as *two*. The INNER or *SKULL-Nose*, and its adjacent cavities, form, for the singer, a series of rooms, the sole purpose of which is by means of its bone walls, *to reenforce the tone-mass, i.e.*, create Head Resonance.

The OUTER Nose, the muscular and cartilagenous nostrils, and the adjacent muscles, are strongly associated with the muscle of the mouth

and cheeks *in speech movements*, and strongly affect the Quality of the Voice.

The INNER Mouth differs from the OUTER Mouth in every way, and offers for the singer quite different service.

The INNER Mouth is the large room within the boundary of the teeth, and should be used as if it were an empty auditorium, and a readjusting room for Tone, made highly valuable, by reason of its possible variation in size by the excursions of the Lower Jaw.

Characteristic consonants are made within the INNER Mouth. The consonants made here, as has been said before, must be formed by **instantaneous touch** and *not by* sustained pressure.

The OUTER Mouth not only includes the Lips, but the important space between the Lips and the Teeth, and also the important space between the Cheeks and the Teeth! Here is the main room for vowels; here lies the chief area of beautiful or unbeautiful Speech.

It does not seem to be generally understood that the flexible and accurate movements of the facial muscles,—inclusive of the *outer* Nose and *outer* Mouth,—have such a *remarkable influence* on *bel*

canto and on *the Quality* of the Voice! This is true by reason of their influence on the muscles of the lower Jaw, Throat, and Pharynx.

. . .

THE PILLARS OF THE THROAT

TONE is favorably affected by the activity of the superficial muscles of the outer nose, lips, and cheeks, but disastrously so by the so-called "pillars of the throat."

. . .

IF, when singing, the muscles of the neck swell and look strained or the veins of the neck become prominent, much physical energy is being misplaced.

. . .

THE CLOSED YAWN

NO lessons are more valuable for acquiring the habit of an OPEN THROAT,—a free and unobstructed channel from the larynx to the *inner* nose,—than those concerned with YAWNING.

YAWNING exercises should include the free Yawn,—the triple Yawn,—and the closed Yawn.

. . .

THE exercises of Humming,—the Nasal tones,—the open Yawn,—the closed Yawn,—Attack,—Staccato, etc., may be as easily done incorrectly as correctly. How are you singing them?

. . .

NO exercise is more valuable when sung correctly, nor more useless when sung incorrectly, than that of the closed yawn, or the sound of *ng*.

In singing this the throat should be loosely open,—the soft-palate should hang mouth-ward and there be met by the thick part of the tongue raised to touch the soft-palate *lightly*, the point of impact being well in the mouth.

As soon as the word is sung,—as *thing*, *sung*, *toong* (practically omitting the vowel sound), and the *touch* of the *ng* is accomplished, the lower jaw should drop suddenly, without the slightest disturbance of the tongue and soft-palate position, and with the Mental Demand that there shall be a cav-

ernous space between the position of the *ng* and the back wall of the throat.

The student will at once observe that there should be not the slightest similarity between this sound, and that of snoring. In snoring the soft-palate and the thick part of the tongue meet as far as possible down in the throat channel, while here they meet *as far as possible from* the throat channel.

One must visualize the areas.

. . .

METHOD

A "Method of Singing" can *not* be presented by a book of notes on a staff. Such a "method" is only a book of exercises.

. . .

THE word "method" should be used sparingly, or not at all.

. . .

THERE is a general consensus of opinion regarding the most important points or Principles of "bringing out the Voice" to which all thoughtful teachers of good standing agree, but each teacher finds that what he may tell one student he may not

tell another. Every teacher finds that each pupil visualizes what he is told, in a slightly different way from the other, and therefore he must take each case separately. To one, with splendid chest, and stiff spine, he devotes all of his time to the management of the "beefsteak" muscles, and is therefore reported as "paying no attention to the chest." Another has a flexible spine and sunken chest, and is urged to "hold the chest up like an officer," and the teacher is now reported as advocating "high chest-breathing."

Since it is not clever pedagogy to say, "We will do this now, and later we will leave it off," one runs the risk of being criticised as "experimenting." It seems therefore that one can only say, "Whatever we may do later,—*this* is to be done *now!*"

. . .

THERE are only THREE PRINCIPLES regarding the physical activity of singing:—the management of SPEECH,—TONE,—and TORSO. These cannot be explained by notes on a staff.

If the teacher does not write his own exercises,

then he must cover the margin of the exercise books, with instructions as to "how" and also "why."

Teachers may differ as to methods and undoubtedly great teachers do differ, but *they do not differ much in mental or aural activity.*

. . .

THE fine teacher **listens**; the poor teacher plays the accompaniments. The fine teacher believes that his pupil should be as alive and awake, and active mentally and physically as he is himself,—and insists on this. Therefore those pupils who do not care for the "strenuous life" musical, drop out of his classes, and it is a "survival of the fittest."

"Method" is, after all,—the man,—or the woman,—the TEACHER.

. . .

WORDS

FORCE,—Tension,—Energy,—and Effort, are *not* frightful words for the young singer, but terms of vital significance, and simple meaning. They should *always* be associated with the word "WHERE?"

WORDS are the emblems of Understanding. One must have a set of words that mean something to him.

If you do not select some which are of explanatory value to you, you fail to get the Idea presented in *your own* language, and failing, the Idea is less focused, if focused at all.

There are words that refer to the Instrument (the singer's body);—those that refer to the Mood, or to a special excitement of the Emotions,—and those that express the Spiritual Understanding of the Idea given by the Poet.

The first and greatest word for the Singer,—if *one* must take precedence,—is EASE! This word must be *combined* with such seemingly incongruous pairs as EASE and VITALITY,—EASE and ENERGY,—EASE while WRESTLING, etc.

After words have been applied to oneself with a great meaning, it will be more easily borne in upon the Mind, that the words of the text have great value, and that while we must use thousands of words over and over again, their value and importance never decrease.

AFFECTATION

NO successful Opera or Concert singer has the carriage or manner of an "ingènue" or debutant.

. . .

IF you decide to "go in for" the study of the voice,—class your Mind, your Manner, your Body, as well as your Voice.

. . .

DO not hesitate to be "affected" when you see a reason for it. The crudities of affectation will soon drop away, and leave you a new grace. DARE!

. . .

WHEN one is, as they say,—"naturally affected," it is usually caused by a *misdirected* but strong desire for what is beautiful and charming, and is more to be commended than the un-beautiful manner of his critics.

. . .

ALL improvement is an *affectation* of a BETTER WAY.

DOING a thing "naturally" is usually doing it, —with much to be desired.

. . .

AFFECTATION may be based on sound principles of self-improvement.

. . .

IMPROVEMENT comes through an "*earnest quest*" for a new and better way to present one's self, one's thought, or one's voice. When something is assumed,—as, a manner of speech, or carriage, or movements of the body,—or in one's manner of singing,—for a high, honest and legitimate purpose, and a person continues to assume it until it becomes second nature, then he has "improved" himself, and thereby lifted himself to a higher plane.

Rarely does a young singer act, speak or sing like an artist at the beginning of his career. He shows that he is caged and imprisoned, either by physical or mental conditions. Even his ambition is unfocused or submerged, and the only way to free, or find himself, is by doing some other way than that to which he has been accustomed.

This new way, will be immediately called "an affectation!" Animation, Fire, Dare, both mental and physical, are not only perfectly legitimate,—but they are *absolutely fundamental factors* in the Singer's success. It is *necessary* that the student assume these things,—he has a right to them,—and assume them without fear of the family or the public, who, with deplorable sense of ignorance, criticise the inevitable fluctuations between the old way and the new, and undermine a strong desire to uplift himself.

Be affected in speech, manner and everything else you are aiming for,—backed by good common sense,—until you have acquired your object.

If anything is affected as a pretense,—to appear what you are not, and do not with reason really intend to be; without an honest desire to make the affectation a tool for accomplishing a certain object,—that is entirely another matter.

. . .

HEAT

MUSCLES do not move with elasticity when they are cold.

BEFORE singing, arouse all the muscles of the Body with physical exercises *until they are warm.*

. . .

A point not valued as highly as it should be, is the creating of heat or aliveness before singing, in those muscles most used in singing (particularly those of the face, the big muscles of the back and chest, and abdomen), by bending, turning, and squirming, and "making faces." These exercises, together with the yawning exercise for the Throat should be practised a few minutes before singing.

. . .

ROOM TO PASS

LET the Soft-palate and the Tongue *fall into the Mouth,* and there will then be more room in the throat for Tone.

. . .

WHATEVER is squeezed through an inadequate space, *loses* something of itself.
Speech and Tone should have ample room, because they not only must have room to pass, but their nature is to constantly *develop* as they pass.

BREAK

THERE is *no* such thing as a "Break" in the Voice.

. . .

THE peculiar sound which has acquired the name of the "Break" is produced by the muscles of the throat *shifting* from an over-strained position, and in the shifting, altering the direction of the tone-mass, in their endeavor to suddenly adjust themselves.

So far as the so-called "register breaks" are concerned, they are easily avoided by the careful anticipation of the required position, *long before* the position becomes absolutely necessary.

The muscles that shift, are *usually* those of Speech, or, those that have to do with carrying a lower weight of tone higher than is either profitable or pleasant.

. . .

CLASSES OF SINGERS

THE public always classes you as a Singer. Find out which one of the three classes you belong to, and *why*.

THERE are *three* classes of singers.

One class loves the physical act of singing. These make up the choirs, choruses, and give us the vaudeville singers.

Another class loves to hear, enjoy, understand, and be thrilled with all the Poet and Composer have given, but they are not eager to physically produce the same. These become the writers, teachers, critics, and dilettanti.

A third class is quick to do any sort of physical work that will enable them to show,—*by the energy of the Body*, the gestures, facial expression, and by the Voice,—the joy they feel in understanding the innermost beauty and deepest meaning of both music and text. These become the *Great Artists*.

The first class is the motor type, but creates no special Mental Demands. The second class makes Mental and Spiritual Demands, but is physically inert.

The third class **demands everything,** and never tires of demanding from Spirit, Mind and Body.

To which class do you belong? You,—with your beautiful voice?

It may be remarked, that a lazy inert Mind *may be easily awakened*. It is nothing short of a sort of crucifixion for the *lazy habited* to become habitually alert

FALLING IN LOVE.

"FALLING in love" is not a common thing for the real widow.

To believe that "falling in love" can be a Master Angel whom nothing will stir the very waters of your soul, and call out of the depths a wonderful flower that will beautify and sweeten your life, that will make you understand what COMPANIONSHIP IS, is a great mistake. To grow into a great love might be, but "falling in love"—that is, having an emotional upheaval—may discover the sand bars only, and when the upheaval is ended, leave the larger hull uncovered and unseaworthy.

A LIVING VOICE.

A VOICE cannot be raised for Truth to live in unless you Mind is active.

THE MIND, through the medium of the Mouth, may manufacture a

DO not blame the Voice when the muscular movements are wrong, and do not blame the Muscles for being wrongly directed by the Mind.

. . .

PSYCHOLOGY proves that wrong habits may be instantly altered by changed mental conditions.

. . .

CHARGE your Mind to properly direct your Muscles and your Voice will return.

. . .

IF the voice can be recovered after inability to use it, it was not "ruined."

. . .

THERE seem to be two great advantages in the expression, "He has ruined your voice!"
One is, the tremendous honour connected with restoring (?) something which has been destroyed (?).
The other is, it is a safe way of disposing of the case if one does not know what to do with the condition.

THROATY AND NASAL VOICE

THERE is no such thing as a "throaty" voice, or a "nasal" voice.

. . .

A "throaty voice," and a "nasal voice" are thus named from the place or *area of compression* or *obstruction*.

. . .

THE Voice is free and perfect; remove the obstruction and it will prove itself so. In nine cases out of ten the obstruction is caused by false Speech movements.

. . .

OPEN the throat, and the voice will not be "throaty." Sing freely into the Nose,—and the tones will not be "nasal."

. . .

RESONANCE

RESONANCE is only *half* understood, if Chest resonance is not considered *quite* as important as Head resonance.

THE study of Chest resonance and the study of Breath, is *not at all* the same work. It is not the *quantity* of breath in the lungs that determines the resonant voice, but the tenseness of the muscles connected with the bony crate of the Chest.

. . .

THE study of Head resonance depends upon the study of a *loose, free, open Throat.* The leading of the tone through the channel of the throat to the *inner* skull-nose cavity is the mental control of an elastic cavity for the purpose of reaching a fixed cavity.

. . .

IF Resonance does not *seem* natural, exercises will prove that it is.

. . .

NATURE was wise and far-seeing when she made the Head-resonating cavities with bone walls —permanently formed chambers—and an elastic passage leading thereto;—and yet made the great resonating cavity of the Chest with only strips of bone, and strong muscular webbing between them. Strongly extended, this great room becomes prac-

tically a bone-room, when singing or speaking, and takes on all the requirements of an immense resonator. When not singing or speaking in an important manner, the tense webbing relaxes to the state required for what is termed "ordinary breathing," and all the graceful poses and turns of the Torso are easily assumed.

The singer readily understands then, that the expansion or extension of the chest is not only for making room in the rib crate that the lungs may expand completely, or for "taking breath," but serves him a great purpose quite other than this: because the chest, when thus expanded, presents taut, firm—not stiff!—resisting walls which quite encircle the lungs, and when these walls are perfectly stretched to their largest diameter, *and in the right relation to each other* both back and front—something happens. And it is this:—the *ring*,—the *vitality*—the "bite" which one *always* hears in the artist's voice, begins to be heard in the amateur's voice.

Few vocal pupils, singers or speakers realize that **the seat of work lies in the chest, and not above it in the throat.** Nor is this important fact fully accepted without practical experience of its truth,

which is,—*with the walls of the Chest tensely extended to their largest surfaces, all singing and speaking becomes easier*, therefore Quality, Compass, Flexibility and Power soon develop in what seems a most "mysterious way."

An interesting point may be noted here, and that is,—artists sometimes fail to have sufficient breath to complete a particularly long phrase, and yet, in no way fail to sing with a *ringing vitality of tone to the last note*, nor let the chest shrink from its finely developed and well-posed carriage.

Amateurs may sing an extremely long phrase in one breath, or two shorter ones in one breath, but the voice has no VITALITY,—no RING,—no RESONANCE, for usually when chest-resonance fails, head-resonance fails also.

To rectify these errors, the artist must study lung-filling exercises, that is, purely inhalation exercises. The amateur must study chest-wall or muscular exercises.

One may have then:—

1. Free, loose tones with *no* resonance;—useless.
2. Tight, hard tones with *too much* resonance;—unpleasant.
3. Free, loose tones with *proper* resonance:—*right*

SUSTAINED TONES VERSUS COLORATURE

DO *not* begin the study of vocal music with sustained tones. It is the greatest mistake to work for the endurance of a position not understood, and the result of which the Mind has not been trained to criticise.

. . .

SUSTAINED tones have no interest to the listener unless the Idea is also sustained.

. . .

IN Flexibility, every tone should be as steady and perfect as a sustained tone.

. . .

SING with an elastic throat, free soft-palate, tongue, facial muscles, and loose lower jaw. Do not dwell on any tone longer than two or three seconds at the beginning. Move,—dare,—and *listen!*

Even, accurate flexibility is not necessarily demanded from the beginner. Let him first learn to visualize the areas of *play* and *work*. Let him understand that

simple flexibility, agility, and looseness of the vocal organs is intimately and always associated with *work in the area of the Torso-muscles.*

The immature mind will always put more energy into sustained tones than either the music or Idea requires, not knowing in what area of his body to place his greatest physical energy, when mental or emotional excitement is necessary.

No matter what tempo is given with the music, learn to sing everything *presto.* Don't stop for mistakes,—sing to the end of the song or exercise, observing and remembering the inaccuracies; then *race* through it again trying to avoid those mistakes. If they are repeated, stop and study them *without vocalizing*; try to Understand what causes the trouble,—then sing rapidly as before.

. . .

BREATH PRESSURE

BREATH pressure is a dominant factor in all voluminous tones, of great power and resonance.

. . .

BREATH pressure is a dominant factor in all pianissimo or floating tones, and in all Resonance.

NO singing is of any commercial value without breath pressure. The question is,—**where?**

. . .

BREATH pressure and Tone pressure are not the same thing.

. . .

WE have but *one area* in which breath pressure may take place and this should be clearly and definitely visualized. **It is in the cavity of the Chest, —between the Bone-girdle and the Diaphragm.** While the first question is,—*where?*—the second question is,—*In what direction is this pressure?* **Down!** *Downward* pressure of the air-mass in the lungs, between the diaphragm and the bone-girdle *frees the Voice*, and places the WORK of singing where it should be.

Breath pressure *upward crushes the Voice*, and *inhibits* all free movement required for Speech, Flexibility, or Compass.

COVERED TONE

A one-style singer is not an Artist.

. . .

A "covered tone" is always a *throaty* tone.

. . .

A *sombre*, *dark* tone, and a "covered tone" are not the same.

. . .

NOTHING can "cover" a tone but misplaced muscles, and it is the aim of every singer to avoid this condition.

An artist must "color" his tones. Whether he does this by altering his vowels, his management of resonance, or in whatever way, the amateur must commence with clear tones and not copy the sombre quality until his voice is free.

The public at large is very fond of calling a voice that is throaty from too many "covered" tones, "warm, rich and sympathetic." This is a great trial to a teacher, who knows that this voice will be old while the singer is yet young, and who realizes that the Spirit and the Understanding are bound

down to a repertoire that permits no youthful Joy and exuberance of Fun or Frolic. Few young actors demand "old man" parts,—but how many young singers do.

. . .

A COLD

PRACTISE diligently when you have a cold.

. . .

PRACTISE diligently,—but *without singing.*

. . .

WHEN one is incapacitated by a "cold," he can still have full swing over a tremendous field of study, giving it his undivided attention.

The points which the singer can take up without vocalizing are obvious,—and they are legion.

If, perchance, the amateur asks what he can do of such great worth, let him remember that the act of singing is performed by a sequence of great movements; that his nerves are the roadways through which messengers are sent for special purposes

connected with vocalizing; that the area of the Larynx is very small compared to the various other areas that must do great work in singing, and that *these may be trained quite as successfully without any movement of the Larynx*, — or Vocal Cord area.

Why then make constant demands on the strength of the Larynx when it is easily avoided with absolutely the same vocal results?

If the student does not quite realize the number or variety of *silent exercises* that may be studied, here under four heads are a few suggestions for the Mind to focus upon and further elaborate.

BODY. — Consider and practise the *Elevation* of the Body.

Take the Release-and-Tension exercises.

Exercise the Torso from Complete Breathing through Endurance to complete Exhaustion.

Study the lip, — tongue, — and facial movements for both Speech and Compass.

Make the appropriate gestures for the text.

Dance to the music.

"Step" the cadenzas, exercises, figures, and melody.

TEXT. — Immerse yourself in the Idea of the text.

Study the vowels in relation to pitch.

Study the vowel-fusion, — and the breath-losing consonants.
Learn the text by heart as a poem.
Study the relation of accented syllables to accented tones.
MUSIC. — Study the music with the piano until you can play it with the eyes closed.
Study the accents, phrases, value of rests, etc.
Learn the movement, the variations of movements, and why, — the variations of dynamics.
Mark where you should "take up" and "let fall" the Energy.
Mark where you should anticipate qualities.
Learn the accompaniment, and note the relation of the melody to the harmonies.
MIND. — Strive for Mental Elation.
Strive to free your personality from your material body; imagine that your material body can become a transparent medium through which the Divine Light may shine without obstruction upon your work, because you yield your every nerve to be a messenger from the Spirit, instead of from your reasoning Mind.
Hold yourself ready to receive UNDERSTANDING.

If the music is Dramatic, think what gestures you would make; how realistic you could be; what means you could employ to make effects either by tone qualities, variations in dynamics, or in speech.
If the music is Emotional, whip up the emotions to reality then closely observe what effect the emotion has upon breathing and speech.
If the music is Descriptive, "paint the picture" in its proper values.
If it is Devotional, seek to enter the Cathedral of your Mind, and kneel before the altar with self-surrender, and beg that in delivering the smallest message you may be convincing.
In all this, be conscious that the Three Great Principles concerning the physical instrument, are working easily; that the Speech is *front;* that the air or tone-mass is passing through an open throat-channel unobstructedly; that all the operations of the Torso have their proper memories.
All of this, and *many* other exercises, may be done without vocalizing, without speaking aloud, without humming,—and if you have had some musical education, learn all without the piano.

FEAR

FEAR is *not* your *brother*,—he is an *intruder*. Send him away by inviting DARE!

. . .

THERE is no foe to Fear so great as AURAL DARE.

. . .

WHEN aural dare is perfectly developed to mental manhood, and has "taken possession," he makes *Affirmations* that so employ all the departments of the Mind to fulfill, that Fear has positively no room in which to linger about, and as no one has time to pay him any attention, he takes himself off.

Fear is never satisfied to be a guest, or a mere intruder, for his scheme is to get into the very framework of the instrument and paralyze the muscles, so that when you speak or sing he will be advertised at once as being the Master.

He is easily removed by vocal exercises where the Ear has many surprises, and also by certain physical exercises such as forced breathing, tension-

and-release exercises, vigorous laughing, dancing and rhythmic gymnastics.

. . .

EYES

NO artist sings with dull eyes and sagging cheeks.

. . .

THE influence of bright, clear-seeing eyes is two-fold. It influences, first of all, you *yourself*. Secondly, it influences your *audience*. Dull eyes, with listless eyelids influence you in quite another way. The first assists in Exaltation and Elation,—about which something has already been said,—and therefore affects the carriage of the figure, the pose of the torso, and the ease of the throat. The second is depressing as a "long face" and prevents any spontaneity of Body or Mind.

In a roundabout but very positive way, bright eyes affect the soft-palate and pharynx for good, and influence the cheek muscles and therefore the lips for speech.

. . .

RADIANT eyes tend to radiant singing.

TEMPERAMENT

WHEN one hears that a pupil has "a very emotional temperament," it is not a sign that his work will be artistic.

. . .

THE really emotional temperament is rare. Eccentricity, wilfulness, and untrained nervousness are too highly honored by being classed as "emotional."

. . .

A "musical temperament" and an "artistic temperament" *differ*. The first may be easily discouraged: the second,—*never*.

. . .

CONTRARY to accepted opinion, the average pupil must cultivate emotional excitement rather than curb it. The easy arousing of a few very elemental emotions are scarcely worth considering, if the pupil assures his teacher that he intends making a Singer of himself. Feelings, emotions, passions, and moral and religious sentiments of any considerable degree, or duration, are not met frequently.

SOLFEGGI

DO not begin vocal study with Solfeggi or Vocalises,—which develop *no Idea*,—nor with the "classic," the intention of which the beginner cannot yet understand.

. . .

SOLFEGGI contain no Idea that clutches the imagination. In the minds of most pupils, they have no valid reason for existing, except "to be learned."

. . .

WHEN a teacher begins the first series of vocal lessons with a "song," it is *not* given as a number in a possible repertoire. In a song, the pupil realizes that he has *a definite Idea* to express with *words* and *music*. This forces him to use some judgment as to the quality of tone he produces. Having to sing "Spring is here!" it is easy for him to comprehend that he must have animation in his voice and not a sombre tone.

To sing with some truthfulness of color, he must *listen*, and he must *choose*, which compels **Aural Attention,**—one of the most fundamentally necessary conditions of the Mind. In a song that ap-

peals to him, he does it in the most natural and instinctive way.

In a song as a first lesson, the pupil himself discovers, and gives the teacher a legitimate and interesting opportunity to develop the Idea, that words, ill-pronounced, can prevent the liberation of the Voice,—that they can crush the tone-mass backward and down into the throat. He learns then that Compass and Flexibility can be obstacled by Speech, and that he is *not* physically incapacitated. Having an instinctive desire to sing the poetical idea intelligently, he learns that he must express emotional thoughts and listen to his voice, and at the same time manage the instrument with which he is singing.

In opposition to spending months and years on "books of notes," remember this fact,— which is important psychologically,—that the pupil when he begins his vocal lessons, *has already* sung, with words, with Idea, with "expression," with tone and breath "emission," with a certain range or compass,— and he comes to have those very points *improved.* He comes to acquire more facility concerning these things which he somewhat understands. What then is the effect on his mind, when

he finds the study of singing so far removed in its plan from the spontaneous enjoyment he had expected?

As for the study of vowels and consonants,—no book of *Vocalises* or *Solfeggi* presents more than five or six of our *twenty and more* vowel sounds. Not more than eight or nine of the twenty consonantal sounds. *Never* any diphthong. *Never* a breath-losing consonant except *t* and *p*.

No bodily movement to assist the Idea is or can be aptly suggested by the teacher.

From the point of musical culture, aural or technical, there is nothing to learn. The accompaniments are usually of the most inconsequent and inane construction,—nothing "to listen to,"—*nothing* that attracts the attention. They arouse nothing in the Mind of the teacher, so how can they arouse anything in the immature mind of the pupil who has taken up the study because he craved aural excitement?

True there are a very few books, the composers of which have seen the truth of the foregoing, and have added words containing Ideas,—a subject,—and a sort of sequence in vocal difficulties. But these are but makeshifts at best, and unsatisfactory.

Study well-composed Songs, and carefully chosen selections (or even parts of selections) from the Operas and Oratorios. In them can be found in abundance all that has a place in the outfitting of a vocalist of the first rank, and they attract the attention of the least talented as well. Filled with the vigor of Life, and prolific of suggestions, they demand—on self-evident grounds—that they shall be sung with Fire, Emotion and Energy, as well as with Common-sense and artistic Repose. Care should be taken not to make any excessive demands on the youthful throat or body.

. . .

SOFT TONES

A pianissimo tone is never a *repression* of a louder tone.

. . .

A pianissimo tone, to be beautiful, must have *all the vitality* of a powerful tone. It must have "bite" and yet that quality which seems to float ethereal-ized both as to tone and vowel. When perfectly accomplished, it seems to require neither breath,

nor any set form of vowel after the first attack. It seems the result of the extreme release above the larynx, and the extreme "holding" of the chest to its largest diameters.

. . .

IMITATION

IMITATE a great singer.

. . .

IT has been often demonstrated that a burlesque, or amusing and affected imitation of a great opera singer in some aria, proves a *great awakening* to one's *real possibilities*.

. . .

EVERY high-spirited pupil gives at some time, an exaggeratedly affected imitation of some great singer, and this vocal and mimetic caricature always leads both pupil and teacher to discover wonderful gifts which are natural, but heretofore suppressed. This proves that ability, and talent, even great genius, may easily be overmastered by a subconscious self that wrongfully insists on limitations.

SHOW your sense of humor — DARE!

. . .

AMATEUR AND ARTIST

THE difference between an Amateur and an Artist lies less in voice or age, than in the *quality of the Mind.*

. . .

THE Amateur sings his solo precisely as he would sing his part in a large chorus.

. . .

THE Artist sings his part in a large chorus as artistically as if he were singing a solo.

. . .

THE Amateur may become the Artist *if he will.*

. . .

WHEN the mind of the Amateur is distracted by forgetting the text, or by some emotional excitement, — his lower jaw, chest-walls, tongue and throat, are instantly unfavorably affected.

The Artist, when he forgets the text or labors under some emotional excitement, still retains his habit of muscular ease,—the muscular-memory of his body never failing.
The Artist trains Muscle-memory as well as Mind-memory for just such occasions.

. . .

SPIRITUAL DEVELOPMENT

THERE are many lessons to be given in the studio *not* devoted to vocalizing.

. . .

SOME of the greatest endeavors of the teacher are directed toward awakening in the pupil that Exaltation of Spirit and Elation of the Mind, that will enable him to **expect** properly,—**listen** properly,—**choose** properly,—and **understand** properly.

. . .

THE vocal pupil may not pass by, without serious attention, the fact that he must assiduously cultivate and develop a greater Spirituality if he would become a Great Interpreter.

TO throw a great Light from your Mind into the core of what the Poet and Composer have written creates VISION. This is of little value to you, if you do not possess a trained instrument that will permit you to *translate what you have seen.*

. . .

THE inner Call is both Mental and Spiritual.

. . .

SPIRITUAL and Mental instruction have been heretofore considered something entirely extrinsic to a vocal lesson.

Why should this be so,—when the Interpretation of all music depends mainly on the *mental* and *spiritual* understanding displayed by the Singer? To sing the words and the notes,—what is that?

To be feeble-minded certainly is no greater calamity, than to be feebly spiritualized. Spiritual torpor is in all respects comparable to mental torpor. Three things go hand in hand in the make-up of everyone,—the Body, the Mind, and the Spirit: then why should the Singer be content with

developing the first two,—which do not live after this life,—and ignore the one that does?

Spiritual dullness not only prevents the higher appreciation of our own work by ourselves, but makes us fail to value the work of others. "Understanding" usually means a very limited comprehension of things, or that which is common to a limited capacity, while UNDERSTANDING means a *great awakening* to the *innermost* meaning of things.

Professionals speak of voices and effects "getting over," but it must be remembered that they do so only as *we* "get over" into some state uniquely different from the mental reasoning state.

Spiritual activity is what enables the Singer to *read between the lines* of both text and music, and deliver the message as an Illuminating Artist.

Spiritual activity is what so affects the physical instrument that the Singer *hears himself* possessing a "sympathetic" or a "glorious" voice. When one *assumes* the physical adjustments of the vocal organs, which clever observers find usually accompany the emotional states which create the "sympathetic" voice, the result rings false. Reasoned out, and then vivified by an increase of Spiritual attention, the result is marvellous.

Some reader may say that the lives of certain great singers do not show any special Spirituality. True, but their singing shows it. If they show Spirituality at all, they must possess some live sparks that glow and radiate through their work, transforming the commonplace to a thing of great beauty, and the beautiful to a "wonderful wonder." Consider, that if they had been led to value their spiritual gifts, and shown how (in the studio) to develop them as well as the voice, it would show as much in their lives as it now does in the voice.

Especially sensitive as they are to Rhythm, to Tone, to Accent, to Imitations, Imaginings, and to Psychic Influences,—musicians should be the most easily schooled to that strength of character that needs to accompany sensitiveness to influences. This may be done in the studio on the most persuasive, yet legitimate lines.

Emotional development of some sort precedes a spiritual development, and Spiritual development is necessary to act as check, and guide and Judge over the Emotions.

As has been said,—so few students are Emotional. Not one in five hundred. Few Singers are Emotional. Who will sing *Hear ye Israel!* with its re-

proving yet thundering command? Who will sing *Oh, trust in the Lord* with its assured hope,—convincingly? Who expresses the ineffable longing in *Oh, that I knew where I might find Him!* or the resignation of a tremendous, forceful, struggling spirit, in *It is enough!* Few,—but those few Understand.

It is the *Individual Cry* that is wanted,—the individual publishing of an *all-consuming eagerness*,—a self-betrayal of *one's own thrills*,—an unrestrained and unrestrainable disclosing of the effect the sentiment and the music has *on one's own self*,—the *Revelation of a Vision*.

Do you have strange wonderful moments when you "go out" from the bodily environment into a greater country than the material one you are accustomed to? Where consciousness broadens, and you "know things"—you UNDERSTAND?

It is this VISION, this RELEASE from Spiritual and Mental limitations which revolutionizes your relation with yourself,—with the Public,—your audiences,—with the world and all it contains: which glorifies Beauty,—Joy,—Love,—Duty,—Understanding,—and Final Aims.

A LAST WORD

NO teaching nor information—no matter how valuable or clearly presented—will be of lasting service to you, unless you *wrestle* and *struggle* with it to test its strength *as applied to you.*

. . .

THE poor,—the average,—the good,—and the Great Pupil, must say with Tolstoi,—**"My business is to work."** . . .

How one must *wrestle* with the subject, from every point,—through darkest hours, or the joy of noon, and struggle with it valiantly until the DAWN of SPIRITUAL COMPREHENSION comes, and the full LIGHT of UNDERSTANDING makes the VICTORY, was wonderfully suggested in that old, old story which has come to us down the centuries of endeavor:—

"He wrestled with the man, . . . until the breaking of the Day."

THE END

INDEX

Abdominal breathing, 39
—— muscles, 26, 27, 28
Accuracy, 9, 12
Affectation, 71-73
Amateur, the, 5, 81, 82
Amateur and Artist, 99, 100
Animation, 73
Articulation, 53, 54
Artist, the, 3, 5, 11, 14, 20, 26, 40, 42, 53, 76, 82, 92, 99, 100
Attack of thought, 3
—— of tone, 3, 7, 11
Attention, 12
Audience, 92
Aural attention, 94
Aural dare, 24-25, —55, 62, 91
Awakening, 44

Bel canto, 48
Body, 12, 33, 71, 76
——, areas of, 9
——, elevation of, 88
——, fixed habits of, 4
——, lithe, 10
——, passive, 13
——, singer's, 1, 15, 17, 27
—— training, 1
Bone-girdle, the, 26-29, —85
Brains, need of, 1
——, using, 6
Break, 75
Breath, 39-41
——, balance of, 61
——-losing consonants, 37, 96
——, singing on the, 10
Breath pressure, 84, 85
Breathing, abdominal, 39
——, diaphragmatic, 39
—— rules, 41

Classes of singers, 75, 76
Classic songs, 6
Closed yawn, the, 65-67
Cold, a, 87-90
Collar-bone, 26
Colorature, 83, 84
Comedy, study of, 7
Compass, 59-62, —8, 82, 95
——, normal, 61
Consonants, 53, 54, 55, 56
——, breath-losing, 37, 96
Covered tone, 86, 87

Dare, 24, 25, 48, 55, 71, 73, 83, 91, 99
Descriptive music, 90
Devotional music, 90
Development, spiritual, 100-104
——, emotional, 103
Diaphragmatic breathing, 39
Dramatic music, 90
—— singing, 12, 13

Ear, false, 9
—, training of, 4
Ears versus fingers, 5
Ease, 70
Elation, 15
Elevation, 35, 36
Emotion, 51-53, 11, 32, 34, 46, 48
Emotions, 56, 57, —70, 93
Emotional development, 103
— excitement, 93
— music, 90
— quality, 51
Equalization of the voice, 38
Exaltation, elation and elevation, 34-36
Exaltation and elation, 92, 100
Exercises, 25, 35
—, laughing, 48
—, release and tension, 88, 91
—, silent, 88
—, yawning, 66
Eyes, 92

Falling in love, 77
Falsetto, 8
Fear, 91, 92, —51, 52, 60
Finish, 44
Flexibility, 82, 83, 95
Focus of attention, 49
— of tone, 49
Force, 69
Freedom of movement, 9
Front, 23, 24

Great artists, 76
Great law, a, 45-47
Great pupil, the, 42-45
— teacher, the, 43

Heat, 73, 74
Higher force, channel for, 11
Humorous songs, 6

Imitation, 98
Individual cry, the, 104
Inertia, 15
Inhalation, 28
Inner call, 101
Intonation, wrong, 48

Jaw, lower, 10
Joy, 41, 47, 51, 52
Joyous, the, 8

Larynx, 30, 31, 32, 33, 48, 88
Last word, a, 105
Laugh, 47, 48
Liberation of the voice, 17, 19, 25, 26, 34, 54, 61
Light, the, 5, 7
Lip, lower, 10
Listening, 38, 47, 49, 50, 69, 83, 95, 100

Managers, 7, 8, 10, 13, 14
Master, the, 3
— mind, 1
Mental alertness, 10
— capacity, 2
— demand, 1, 10, 15, 25, 32, 40, 55, 66, 76
— elation, 89
— work, 19

Baptism, 45–49
Bread, 3, 12, 31, 44, 47, 50, 61
— communion of, 31
— food, basics of, 4
— how to make, 61
Bread machine, the, 12
— recipes, 3, 44
— storage of, 3
— the dough's, 3, 12, 31, 50, 61
— raising, 3
Brewing, 9
Bread, more advanced, 14, 31, 58
Butter-making, 3, 22, 29, 33
— whey, 29
Butter, 3, 12, 31, 44, 47, 50, 61
— storage, 3, 22, 29
— making, 3
Butter sculptures, 31
— Germanic, 31
— Slavonic, 31
— ceremonial, 31
— how to make, 33

Cake, yeast, 19
Cake, sweet and sour, 62

Cheesecloth, 51
Cheesemaking, 44

Dressing, 3, 7
Effigy of the Bread, 33
Enemies, 12, 61, 62
Evening, the, 62
Evil, good and, 45–47, 48
— high spiritual, 36
— secular, 45

Feasting, 4

Feathers, 12, 31
Fellowship, 12, 31
Fermentation, 19
Fidelity, education and wisdom, 12, 22
Flavour, 12, 31, 33, 51
Forgiveness, 12, 31, 33, 51
— Jesus, 19, 45
— love, 19, 45
Forgiveness, 51
Garden, 3, 31, 44
— of creation, 45
Gone to pass, 14
Ground water, 19, 31
Grace for blessing, 47

Half-remembered, 44, 51
— water, 44
Harvesting while singing, 4
Harvesting, 31
Have work, 7
Height, 3, 12, 31, 47, 50, 61
— bird, 3, 4, 5, 19, 45
Holiness, movement, 45
— Jesus, nature of, 36
How to succeed, 45
Hot water, 3, 36, 44
Hotness, 3–7
Hunger, 3, 12, 31, 44
Hymn, 3, 12, 31, 44
Hymn, the, 36
— forgiveness, 36

Jesus, 19
Jesus, 19
Jesus, 19

Spiritual understanding, 46, 70
Spiritual development, 100-104
——and mental instruction, 101, 102
Spirituality, 103
Students, emotional, 103
Study, 12
Style, 11, 44
Success, 8, 16,
Support the body, 4
Sustained tones versus coloratura, 83, 84
Sympathetic voice, 102

Teacher, the, 69
——, the great, 43
Teachers, changing, 13
Teeth, 10
Temperament, 93
——, artistic, 93
——, emotional, 93
——, musical, 93
Tension, 19, 20, 21, 69
Text, 88
Thinking, 2, 7
Three classes of singers, 76
—— great activities, 2
—— principles, 69, 90
Throat-ache, 57, 58
Throaty tone, 86
Throaty and nasal voice, 79
Throaty voice, 51, 79, 86
Tone, covered, 86, 87
——, appreciation of, 11
——, explosive, 14
Tone versus vowel, 49, 50
Tones, soft, 97, 98, —4
Tones, loud, 4
——, nasal, 79
——, throaty, 86
Tongue-bone, the, 29-32
Torso, 36, 37, 39, 40, 53, 60, 68, 81, 88, 90
—— muscles, 84
Tremolo, 21, 22, 23
Tremolo, vibrato, trill, 21-23
Trill, 21, 22, 23
Two noses and two mouths, 63-65

Understanding, 6, 10, 34, 42, 70, 86, 89, 100, 102, 104, 105
——, spiritual, 46
Under-trying, 9

Vibrato, 21, 22, 23
Victory, 105
Vision, 101, 104
Visualizing areas, 9, 20, 30, 83, 85
Vocalises, 94, 96
Vocalizing, 6
Voice, the, 11
——, disagreeable, 7
——, equalization of, 38
——, extension of, 62
——, liberation of the, 5, 17, 19, 25, 26, 54, 61
——, nasal, 79
——, placing, 9
——, quality of, 60, 82
——, sending your, 10
——, sympathetic, 102
——, throaty, 52, 79, 86
Vowel, 49, 50, 54

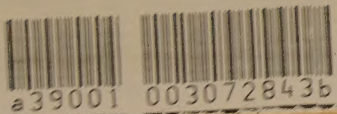
Vowels and consonants, 53-56

Words, 69, 70
Working for growth, 2
Yawn, 66
Yawn, the closed, 65-67
Yawning, 65
—— exercises, 66, 74
Yourself, 45, 46, 47

NOTE.— The bold-face type indicates the section headings of the book.

4
9
26
29
85
54
74
79
83
98

74 (Rev.)
81 "


a39001 003072843b

61
66

10